

harmonia-uitgave

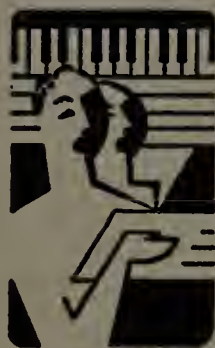
andré campra

(1660 - 1744)

in convertendo

pseaume cxxv

(dr. hans van dijk)



mixed choir, soli, orchestra and organ

André Campra: In convertendo

VOORWOORD

André Campra werd geboren omstreeks 1 december 1660 in Aix-en-Provence. Na zijn priesterwijding in 1678 bekleedde hij aan verschillende kerken het ambt van kapelmeester, van 1694 tot 1700 aan de “Notre-Dame” in Parijs. In 1723 werd hij kapelmeester aan het hof en deze post behield hij tot aan zijn pensionering in 1735. Hij overleed op 29 juni 1744 in Versailles. Campra werd in zijn tijd vooral gevierd om zijn opera’s waarin hij aansluit bij de stijl van Lully. Van zijn talrijke werken is tot op heden nog maar een klein gedeelte gepubliceerd.

Het psalmmotet “In Convertendo” werd in 1703 voor het eerst gepubliceerd in het derde deel van een aan Campra gewijd “Recueil des motets”, gedrukt op de persen van de gerenommeerde firma Ballard te Parijs. Waarschijnlijk is het werk omstreeks 1700 ontstaan. Het was Campra’s eerste kerkelijke kompositie in grote bezetting. Het werk moet in die dagen zeer populair zijn geweest aangezien het keer op keer herdrukt werd. Kort voor zijn dood heeft de komponist het vrij ingrijpend omgewerkt en de bezetting gereduceerd.

Onze uitgave is een transcriptie van de Ballard-uitgave van 1703. Toevoegingen die niet in de bron staan worden tussen haakjes geplaatst. De bron is zeer nauwkeurig waar het de noten betreft, echter staan in de becijfering van de orgelpartij een aantal drukfouten en verkeerde plaatsingen van cijfers onder de noten die in onze uitgave stilzwijgend zijn verbeterd. Een kruis, mol of herstellingsteken geldt in de bron steeds voor één noot, in een moderne uitgave is het nodig deze voor volgende noten in dezelfde maat opnieuw te noteren, zoals bijvoorbeeld gebeurd is in maat 72 van n° III, 2e viool: herstellings-teken vóór de laatste noot. Ook deze tekens zijn stilzwijgend aangevuld. De volgende bijzondere gevallen zijn te vermelden:

- n° IV, maat 32, de laatste noot: becijfering geeft een mol, daarom is deze ook in de zangstem toegevoegd. Analooq maat 64.
- n° VII, maat 77, 5e achtste in bas en continuo: mol toegevoegd; becijfering en 1e noot sopraan geven herstelde b’.
- n° II, maat 40, orgel: de akkoordverbinding met tritonius b/es’ is volgens de becijfering maar ongebruikelijk voor die tijd. Wordt de es’ hersteld tot e’ dan ontstaat een nieuwe akkoordverbinding die ongebruikelijk aandoet.

De verschillende partijen, door Campra in 8 verschillende sleutels genoteerd, zijn in de thans gebruikelijke notatie overgebracht. Alle versieringen zijn uitgeschreven uitgezonderd die waar de komponist volstaat met het teken “+”; voor de oplossing van dit teken bestaan

geen vaste regels. In dit geval is het feit dát er een versiering moet komen belangrijker dan de vraag welke versiering dit moet zijn. Verder is de orgelpartij in deze uitgave geheel volgens de becijfering uitgewerkt. Opzettelijk is deze zo eenvoudig mogelijk gehouden. Het is bekend dat in Campra’s tijd de stemvoeringen veel vrijer waren, soms zelfs tot zelfstandige tegenstemmen konden uitgroeien; aan de hand van de hier genoteerde akkoorden zal een goede continuo-speler de juiste weg gemakkelijk vinden terwijl de dirigent die aan simpele akkoorden de voorkeur geeft geen enkele moeilijkheid ondervindt.

Enkele praktische wenken, in praktijkervaring opgedaan:

Wellicht geldt de toevoeging “et de hautbois” bij de violen in koor V ook voor de “Prélude” en de beide andere koren. Waar de omvang van het instrument overschreden wordt kan gepauzeerd, resp. geokta-veerd worden. In de “Prélude” heb ik de hobo’s en fagotten laten zwijgen vanaf maat 8, 2e tel tot en met maat 10, 1e tel en vanaf maat 12, 2e tel tot maat 16, 2e tel met een opmaatfiguur van een zestiende in hobo 1 en viool 1. In koor V heb ik van alle uit 6 achtste noten bestaande figuren (maat 90 e.v.) de eerste twee noten gepunteerd laten spelen. In n° VI, maat 43, geeft Campra’s aanwijzing “toutes les basses” geen erg bevredigend resultaat: de baslijn wordt hier te zwaar. Ik heb deze passage door solo-cello met orgel laten spelen, de ritornellen door 4 solo-violen en alten.

Men diene steeds voor ogen te houden dat deze partituur zoals Campra hem noteerde slechts een “geraamte” is dat verdere instrumentale verdubbelingen (fluiten, engelse hoorns, etc.) heel goed kan verdragen, zoals trouwens ook blijkt uit de bewerking – hierboven genoemd – die hij zelf vervaardigde en waarbij de gehele baritonpartij in het koor werd vervangen door fagot. Deze zaken werden door de 18e-eeuwer blijkbaar even onbevungen geaksepteerd als de vele “open kwinten” (bijv. n° VII, maat 79, 1e viool en continuo) die in dit werk voorkomen.

Rest mij mijn hartelijke dank uit te spreken aan mijn vriend en oud-leermeester Harry Mayer voor zijn hulp bij het uitwerken van de orgelpartij en aan mijn geachte collega Dr. Alfons Annegarn voor zijn medewerking en toestemming het exemplaar van de kostbare Ballard-druk uit de bibliotheek van het Instituut voor Muziekwetenschap te Utrecht te mogen gebruiken om deze uitgave te kunnen verzorgen.

Voerendaal, mei 1982

Dr. Hans van Dijk

PREFACE

André Campra was born on about 1st December 1660 in Aix-en-Provence. After his ordination in 1678 he held the post of director of music at various churches, including the Notre Dame, Paris, from 1694 till 1700. He became director of the Chapel Royal in 1723 and held this post until his retirement in 1735. He died at Versailles on 29th June 1744. In his time Campra was particularly celebrated for his operas modelled on the style of Lully. Until now only a small amount of his numerous works have been published.

The psalm motet “In Convertendo” was first published in 1703 in the third volume of a “Recueil des motets” devoted to Campra and printed on the presses of the well-established firm of Ballard, Paris. The work was probably composed in about 1700. It was Campra’s first sacred composition scored for large forces. The work must have enjoyed great popularity at the time in view of the fact that it was reprinted time and time again. Shortly before his death the composer revised it fairly radically and reduced the scoring.

Our edition is a transcription of the Ballard edition of 1703. Additions which are not in the source have been placed in brackets. As far as the notes are concerned the source is particularly exact; in the figured bass part for the organ, however, there are a number of printing errors, and figures placed incorrectly under the notes, which have been tacitly corrected in our edition. In the source a sharp, flat, or natural sign applies to only one note; in a modern edition it is necessary to write them again for other notes in the same bar, as has been done for example in bar 72 of no. III, 2nd violin: natural sign before the final note. These signs too have been tacitly supplemented. The following exceptional cases may be mentioned:

- No. IV, bar 32, final note: figured bass gives a flat, which has thus been added to the vocal part. Analogous to bar 64.
- No. VII, bar 77, 5th quaver in bass and continuo: flat added; figured bass and first note of soprano give b natural.
- No. II, bar 40, organ: the harmonic progression with the tetrachord b/e flat follows the figured bass but is unusual for the period. If the e flat is changed to e natural then the progression created also seems unusual.

The various parts written by Campra in 8 different clefs, have been transcribed into the now customary notation. All ornaments have been written out except those where the composer has made do with the sign “+”; there are no fixed rules for the interpretation of this sign. In this case the fact that an ornament is to be made is more important than the question which ornament this should be.

Further, the organ part in this edition has been realised entirely in accordance with the figures. This has deliberately been kept as simple as possible. It is known that in Campra’s time the flow of the parts was much freer, sometimes even creating independent counterpoint; a good continuo player, using the chords written here, will easily find the right course, whilst the conductor who prefers simple chords will not encounter any difficulty.

Some hints resulting from practical experience:

Perhaps the addition “et de hautbois” to the violins in chorus V also applies to the “Prélude” and both other choruses. Where the compass of the instrument is exceeded the player can either stop or transpose an octave. In the “Prélude” I have introduced a rest for the oboes and bassoons from bar 8, 2nd beat up to and including bar 10,

1st beat and from bar 12, 2nd beat up to bar 16, 2nd beat with an up-beat semiquaver motif in oboe 1 and violin 1. In chorus V I have had the first two notes of all the motifs consisting of 6 quavers played dotted (bar 90 etc.).

In No. VI, bar 43, Campra's direction "toutes les basses" does not produce a very satisfactory result: the bass part becomes too heavy here. I have had this passage played by a solo cello with organ, and the ritornelli by 4 solo violins and violas.

It should be borne in mind that the form in which Campra wrote this score is only a "framework" which can very well tolerate further instrumental doublings (flutes, cor anglais, etc.), as indeed also appears from the above-mentioned arrangement from his own hand in which the entire baritone part in the choir was replaced by a

bassoon. In the 18th century these matters were apparently just as open-mindedly accepted as the many "open fifths" (e.g. No. VII, bar 79, 1st violin and continuo) which occur in this work.

It only remains for me to express my sincere thanks to my friend and former tutor Harry Mayer for his help in the realisation of the organ part, and to my esteemed colleague Dr. Alfons Annegarn for his assistance and permission to use the copy of the valuable Ballard edition from the library of the "Instituut voor Muziekwetenschap" in Utrecht to edit this publication.

Voerendaal, May 1982

Dr. Hans van Dijk

100 I. MOTET A GRAND CHOEUR ET SYMPHONIE,

Seul.
Lentement.

Qui feminant in lachrimis, Qui se- minant in la- chri-

BASSE-CONTINUE.

Plus gay.

mis, in exultati- o- ne me- tent, in exultati- o-

BASSE-CONTINUE.

Lentement.

ne me- tent. Qui feminant in lachrimis, Qui se-

BASSE-CONTINUE.

Plus gay.

minant in la- chrimis, in exultati- o- ne me-

BASSE-CONTINUE.

tent, in exultati- one, in exultati- o- ne me-

BASSE-CONTINUE.

IN CONVERTENDO DOMINUS

PSEAUME CXXV

André Campra
(1660—1744)

edited by Dr. Hans van Dijk

[I] Prélude

Gravement

Hautbois

Bassons

Violons

[Altos]

Basse de violon
et continue
[Vc, Cb.]

Orgue
[+ Vc. solo]

6 6 6 6 6

5

The first system of musical notation consists of four measures. The first measure contains a treble staff with a melodic line starting on G4, moving up stepwise to A4, B4, and C5, with a '+' sign above the final note, and a bass staff with a single note G2. The second measure contains a treble staff with a melodic line starting on G4, moving up stepwise to A4, B4, and C5, with a '+' sign above the final note, and a bass staff with a single note G2. The third measure contains a treble staff with a melodic line starting on G4, moving up stepwise to A4, B4, and C5, with a '+' sign above the final note, and a bass staff with a single note G2. The fourth measure contains a treble staff with a melodic line starting on G4, moving up stepwise to A4, B4, and C5, with a '+' sign above the final note, and a bass staff with a single note G2.

The second system of musical notation consists of four measures. The first measure contains a treble staff with a melodic line starting on G4, moving up stepwise to A4, B4, and C5, with a '+' sign above the final note, and a bass staff with a single note G2. The second measure contains a treble staff with a melodic line starting on G4, moving up stepwise to A4, B4, and C5, with a '+' sign above the final note, and a bass staff with a single note G2. The third measure contains a treble staff with a melodic line starting on G4, moving up stepwise to A4, B4, and C5, with a '+' sign above the final note, and a bass staff with a single note G2. The fourth measure contains a treble staff with a melodic line starting on G4, moving up stepwise to A4, B4, and C5, with a '+' sign above the final note, and a bass staff with a single note G2.

5

The third system of musical notation consists of four measures. The first measure contains a treble staff with a melodic line starting on G4, moving up stepwise to A4, B4, and C5, with a '+' sign above the final note, and a bass staff with a single note G2. The second measure contains a treble staff with a melodic line starting on G4, moving up stepwise to A4, B4, and C5, with a '+' sign above the final note, and a bass staff with a single note G2. The third measure contains a treble staff with a melodic line starting on G4, moving up stepwise to A4, B4, and C5, with a '+' sign above the final note, and a bass staff with a single note G2. The fourth measure contains a treble staff with a melodic line starting on G4, moving up stepwise to A4, B4, and C5, with a '+' sign above the final note, and a bass staff with a single note G2.

7 6 6 7 6 6 6

9

The first system of musical notation consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat). The bottom two staves are in bass clef with a key signature of one flat (B-flat). The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. Measure 9 starts with a treble staff containing a series of eighth notes and a bass staff with a half note. Measure 10 features a treble staff with a series of eighth notes and a bass staff with a half note. Measure 11 shows a treble staff with a series of eighth notes and a bass staff with a half note. Measure 12 concludes the system with a treble staff containing a series of eighth notes and a bass staff with a half note.

The second system of musical notation consists of six staves. The top two staves are in treble clef with a key signature of one flat (B-flat). The bottom four staves are in bass clef with a key signature of one flat (B-flat). The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. Measure 13 starts with a treble staff containing a series of eighth notes and a bass staff with a half note. Measure 14 features a treble staff with a series of eighth notes and a bass staff with a half note. Measure 15 shows a treble staff with a series of eighth notes and a bass staff with a half note. Measure 16 concludes the system with a treble staff containing a series of eighth notes and a bass staff with a half note.

9

The third system of musical notation consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef with a key signature of one flat (B-flat). The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. Measure 17 starts with a treble staff containing a series of eighth notes and a bass staff with a half note. Measure 18 features a treble staff with a series of eighth notes and a bass staff with a half note. Measure 19 shows a treble staff with a series of eighth notes and a bass staff with a half note. Measure 20 concludes the system with a treble staff containing a series of eighth notes and a bass staff with a half note.

6 6# 7 6 7 6 4 3# 6 6

A musical score for the song "The Rose Tree". The score consists of five staves. The first staff is a vocal melody in treble clef, featuring various ornaments (+) and a flat sign (b). The second staff is a piano accompaniment in treble clef. The third staff is a piano accompaniment in bass clef. The fourth staff is a piano accompaniment in bass clef. The fifth staff is a piano accompaniment in bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The music is written in a simple, folk-like style.

[II] Duo

17

Haute contre [Alto]

Taille [Tenore]

In con - ver - ten - do Do - mi - nus ca - pti - vi -

17

20

8 ta - tem Si - on, fa - cti su - mus si - cut con - so - la - ti, fa - cti su - mus

6 6 6 -7_b

24

8 In con-ver-ten-do Do-mi-nus ca-pti-vi-ta-tem Si-on, fa-cti si-cut con-so-la-ti.

6 6 4 3 6 6 4 6 7

28

8 su - mus si - cut con - so - la - ti, fa - cti su - mus si - cut con - so - la -

6 6 6 4 6_b 6 5 5 6 4 3_b

32

ti. In con-ver-ten-do Do-mi-nus ca-pty-vi-ta-tem Si-

8 In con-ver-ten-do Do-mi-nus cap-ty-vi-ta-tem Si-

[6] 6 6 6 6 4 7

35

on, on, fa-cti su-mus si-cut con-so-la-ti, si-cut con-so-la-

8 on, fa-cti su-mus si-cut con-so-la-ti, si-cut con-so-la-

6# # 6 6 4 3#

39

fa-cti su-mus si-cut con-so-la-ti, si-cut con-so-la-

8 ti.

6 4 6 6 b a 6 b b

43

- ti. In con - ver - ten - do Do - mi - nus cap - ti - vi -

In con - ver - ten - do Do - mi - nus cap - ti - vi - ta - tem Si -

6 4 3 4 4 6 6 6 6 4 6

46

ta - tem Si - on, fa - cti su - mus, fa - cti su - mus si - cut con - so - la - ti,

- on, fa - cti su - mus, fa - cti su - mus si - cut con - so - la - ti.

7 9 8 6 7 6 6 5 4 3 4 3

50

si - cut con - so - la -

- ti, con - so - la -

si - cut con - so - la -

6 6 6 6 6 9 8 7 7 4 3

[III] Chœurs

Vivement

54 [Dessus] Tous [+]

Tunc re - ple - tum est gau - di - o os no - strum,

[Haute contre]

ti.

[Taille]

ti.

[1^{re} Basse]

[2^e de Basse]

[Tous] +

Tunc re - ple - tum est gau -

Vivement

[+]

Violons [et Hautbois]

[Altos]

Basse de violon et Basson

[+]

[Vc, Fg I]

54

Basse continue

5 4 6 6

[Vc, Cb, Fg II]

57

gau - di - o os no - - - strum: gau - di - o os no - strum, os

[Tous] [T]

Tunc re - ple - tum est gau - di - o os no - strum:

(a) gau - di - o os no - strum: tunc re - ple - tum est

[Tous] Tunc re - ple - tum est gau - di - o os

- di - o os no - strum, os no - strum: tunc re -

57

6 7 6

[b]

60

no - strum: tunc re - ple - tum est gau - - di - o os no -

gau - - di - o os no - strum: tunc re - ple - tum est gau -

gau - di - o os no - strum, os no - strum: tunc re -

no - - strum: tunc re -

ple - tum est gau - di - o os no - strum:

6

60

6 6

63

strum: tunc re - ple - tum est gau - - di - o os no - strum: tunc re - ple - tum est

8 ple - tum est gau - - di - o, re - ple - - tum est

ple - tum est gau - - di - o os no - strum, re - ple - tum est

tunc re - ple - tum est gau -

63

6 [b] 6 6 6

66

tunc re - ple - tum est gau - - - di - o os no - strum:

(g) gau - di - o os no - strum: tunc re - ple - tum est gau - di - o os

8 gau - di - o os no - strum: tunc re - ple - tum est gau - - - di - o os no - strum:

gau - di - o os no - strum: et lin - gua

- di - o os no - strum: et lin - gua

66

gau - di - o os no - strum: et lin - gua

gau - di - o os no - strum: et lin - gua

gau - di - o os no - strum: et lin - gua

gau - di - o os no - strum: et lin - gua

gau - di - o os no - strum: et lin - gua

66

gau - di - o os no - strum: et lin - gua

gau - di - o os no - strum: et lin - gua

gau - di - o os no - strum: et lin - gua

gau - di - o os no - strum: et lin - gua

gau - di - o os no - strum: et lin - gua

70

tunc re - ple - tum est gau - di - o os
no - - - strum: os no - - - strum: et lin - gua
no - stra e - xul - ta - ti - o - ne.
no - stra e - xul - ta - ti - o - - - ne.

tunc re - ple - tum est gau - di - o os
no - - - strum: os no - - - strum: et lin - gua
no - stra e - xul - ta - ti - o - ne.
no - stra e - xul - ta - ti - o - - - ne.

tunc re - ple - tum est gau - di - o os
no - - - strum: os no - - - strum: et lin - gua
no - stra e - xul - ta - ti - o - ne.
no - stra e - xul - ta - ti - o - - - ne.

73

no - - - - - strum: tunc re - ple - tum est gau - di - o os

no - stra e - xul - ta - ti - o - - ne.

tunc re - ple - tum est gau - di - o os

tunc re - ple - tum est gau -

[HB: ζ]

73

76

no - strum: tunc re - ple - tum est

Et lin - gua no - stra e - xul - ta - ti - o - ne,

no - strum: os no - strum: et lin - gua no - stra e - xul - ta - ti - o -

et lin - gua no - stra e - xul - ta - ti - o -

- di - o os no - strum:

76

7 6 7 6 4 3

79

gau - di - o os no - strum: et lin - gua

et lin - gua no - stra e - xul - ta - ti - o - ne, e - xul - ta - ti -

ne. Tunc re - ple - tum est gau -

ne. Tunc re - ple - tum est

et lin - gua no - stra e - xul - ta - ti - o - ne.

et lin - gua no - stra e - xul - ta - ti - o - ne. Tunc re - ple - tum est gau -

et lin - gua no - stra e - xul - ta - ti - o - ne. Tunc re - ple - tum est gau -

et lin - gua no - stra e - xul - ta - ti - o - ne. Tunc re - ple - tum est gau -

79

et lin - gua no - stra e - xul - ta - ti - o - ne. Tunc re - ple - tum est gau -

et lin - gua no - stra e - xul - ta - ti - o - ne. Tunc re - ple - tum est gau -

et lin - gua no - stra e - xul - ta - ti - o - ne. Tunc re - ple - tum est gau -

82

no - stra, et lin - gua no - stra e - xul - ta - ti - o - ne. Tunc re - ple - tum est

o - - ne, tunc re - ple - tum est gau - - di - o os no - strum:

8 - di - o os no - strum:

gau - - di - o os no - strum: et lin - gua

Tunc re - ple - tum est gau -

82

85

gau - di - o os no - strum, re - ple - tum est gau - di - o os

gau - di - o os no - strum, os no - strum: et lin - gua no - stra e - xul - ta - ti -

et lin - gua no - stra e - xul - ta - ti - o -

no - stra e - xul - ta - ti - o - - ne. Tunc re -

- di - o os no - strum:

85

4 3

88

no - strum et lin - gua no - stra e - xul - ta - ti - o - ne.

o - ne. Tunc re - ple - tum est gau -

- ne, et lin - gua no - stra e - xul - ta - ti - o - ne.

ple - tum est gau - di - o os no - - - strum: tunc re -

et lin - gua no - stra e - xul - ta - ti - o - - - ne.

no - no - no - no -

no - no - no - no -

no - no - no - no -

no - no - no - no -

88

4 3 b 4

91

di-o os no-strum, tunc re-ple-tum est gau-

Tunc re-ple-tum est gau-di-o, re-

ple-tum est gau-di-o os no-strum:

Tunc re-ple-tum est gau-

91

6 6 7 6 6 6

94

Tunc re - ple - tum est gau - di - o os no - strum:

di - o os no - strum, tunc re - ple - tum est gau -

ple - tum est gau - di - o os no - strum: et lin - gua

et lin - gua no - stra e - xul - ta - ti - o - ne.

- di - o os no - strum et lin - gua

6 7 6 4 3

97

tunc re - ple - tum est gau - di - o os no - di - o os no - strum, os no - strum: no - stra e - xul - ta - ti - o - ne, et lin - gua no - stra e - xul - no - stra e - xul - ta - ti - o - ne, tunc re - ple - tum est gau - di - o os

no - stra e - xul - ta - ti - o - ne, tunc re - ple - tum est gau - di - o os

97

no - stra e - xul - ta - ti - o - ne, tunc re - ple - tum est gau - di - o os

A musical score for the song 'The Rose Tree'. It features five staves: two vocal staves (Soprano and Alto) and three piano accompaniment staves (Right Hand, Left Hand, and a third staff). The key signature is one flat (B-flat), and the time signature is 3/4. The music is written in a traditional notation style with various note values, rests, and a repeat sign at the end. The lyrics 'The Rose Tree' are written below the vocal staves.

100

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass, in G major (one sharp) and 2/4 time. The melody is in the Treble staff, and the bass line is in the Bass staff. The piece consists of 100 measures, indicated by the number '100' at the top left. The notation includes various note values, rests, and bar lines. The piece ends with a double bar line and a repeat sign.

103

no - stra e - xul - ta - ti - o - ne, e - xul - ta - ti - o - ne.

no - strum: tunc re - ple - tum est gau - di - o os no - strum.

ple - tum est gau - di - o, et lin - gua no - stra e - xul - ta - ti - o - ne.

tunc re - ple - tum est gau - di - o os no - strum, os no - strum.

ta - ti - o - ne.

103

65

[IV]

Gravement et piqué

Violons

II

[Altos]

Basse continue
[+ Vc, Cb.]

6

6

7

6

13

6 6# 4 6 6 4

20

1.)

6

1.) Uitvoering als in maat 9

27

Recit. de Taille, ou de Bas-Dessus

Tunc di - cent in - ter gen - tes: ma - gni - fi -

[Vc. solo] 6 6

32

ca - vit do - mi - nus fa - ce - re cum e - is. Ma - gni - fi -

6 6 6 4 3 6

38

ca - vit, ma - gni - fi - ca - vit do - mi - nus fa - ce - re cum e -

6 6# 6 6 6 6# 4 3#

44

8 is. Ma - gni - fi - ca - vit, ma - gni - fi - ca - vit do - mi - nus

50

8 fa - ce - re cum e - is. Tunc di - cent in - ter gen - tes:

56

8 ma - gni - fi - ca - vit do - mi - nus fa - ce - re cum e - is,

62

8 ma - gni - fi - ca - vit do - mi - nus fa - ce - re cum e -

[V] Chœurs

67

[1r. Dessus]

Ma - gni - fi - ca - vit do - mi - nus fa - ce - re no - bis - cum: ma - gni - fi - ca - vit do - mi -

[2 de Dessus]

Ma - gni - fi - ca - vit do - mi - nus fa - ce - re no - bis - cum: ma - gni - fi - ca - vit do - mi -

[Haute contre]

Ma - gni - fi - ca - vit do - mi - nus fa - ce - re no - bis - cum: ma - gni - fi - ca - vit do - mi -

[Solo] [Taille]

is.

[Tous]

Mag - ni - fi - ca - vit do - mi -

[1r. Basse]

Mag - ni - fi - ca - vit do - mi -

[2 de Basse]

Mag - ni - fi - ca - vit do - mi -

Premier Dessus de Violon et de Hautbois

Second Dessus de Violon et de Hautbois

[Altos]

[Violoncello]

Petit Choeur

Basse de Violon et Continue

[Vc. Cb, Fag.]

Tous

6
5b

73

nus, fa - ce - re no - bis - cum: mag-ni - fi - ca - vit do - mi - nus fa - ce - re no - bis - cum: mag-ni - fi -

nus, fa - ce - re no - bis - cum: mag-ni - fi - ca - vit do - mi - nus fa - ce - re no - bis - cum: mag-ni - fi -

nus, fa - ce - re no - bis - cum: mag-ni - fi - ca - vit do - mi - nus fa - ce - re no - bis - cum: mag-ni - fi -

8 nus, fa - ce - re no - bis - cum: mag - ni - fi -

nus, fa - ce - re no - bis - cum: mag - ni - fi -

nus, fa - ce - re no - bis - cum: mag - ni - fi -

nus, fa - ce - re no - bis - cum: mag-ni - fi - ca - vit do - mi - nus fa - ce - re no - bis - cum: mag-ni - fi -

nus, fa - ce - re no - bis - cum: mag-ni - fi - ca - vit do - mi - nus fa - ce - re no - bis - cum: mag-ni - fi -

nus, fa - ce - re no - bis - cum: mag-ni - fi - ca - vit do - mi - nus fa - ce - re no - bis - cum: mag-ni - fi -

nus, fa - ce - re no - bis - cum: mag - ni - fi -

nus, fa - ce - re no - bis - cum: mag - ni - fi -

nus, fa - ce - re no - bis - cum: mag - ni - fi -

73

Petit Choeur

Tous

[illegible]

80

Petit Choeur

[Tous]

6 6b 7 6z

3/4

87

Gay

cum: Fa - cti su - mus lae - tan - - tes, lae - tan - - tes, lae -
 cum: Fa - cti su - mus lae - tan - - tes, lae - tan - - tes, lae -
 cum: Fa - cti su - mus lae - tan - tes, fa - cti su - mus lae - tan - tes, lae -
 cum: Fa - cti su - mus lae - tan - tes, lae - tan - tes, fac - ti su - mus lae -
 cum: Fa - cti su - mus lae - tan - tes, fac - ti su - mus lae - tan - tes, lae -

Gay

cum: Fa - cti su - mus lae - tan - - tes, lae - tan - - tes, lae -
 cum: Fa - cti su - mus lae - tan - - tes, lae - tan - - tes, lae -
 cum: Fa - cti su - mus lae - tan - tes, fa - cti su - mus lae - tan - tes, lae -
 cum: Fa - cti su - mus lae - tan - tes, lae - tan - tes, fac - ti su - mus lae -
 cum: Fa - cti su - mus lae - tan - tes, fac - ti su - mus lae - tan - tes, lae -

87

cum: Fa - cti su - mus lae - tan - - tes, lae - tan - - tes, lae -
 cum: Fa - cti su - mus lae - tan - - tes, lae - tan - - tes, lae -
 cum: Fa - cti su - mus lae - tan - tes, fa - cti su - mus lae - tan - tes, lae -
 cum: Fa - cti su - mus lae - tan - tes, lae - tan - tes, fac - ti su - mus lae -
 cum: Fa - cti su - mus lae - tan - tes, fac - ti su - mus lae - tan - tes, lae -

94

tan - tes.

tan - tes.

tan - tes.

tan - tes.

tan - tes.

tan - tes.

tan - tes.

94

4 3

6 6♯

6 6♯

102

Fac - ti su - mus lac - tan - tes, lac - tan - tes, lac - tan -

Fac - ti su - mus lac - tan - tes, lac - tan - tes, lac - tan -

Fac - ti su - mus lac - tan -

This system contains six staves. The first three staves are vocal parts (Soprano, Alto, Tenor) with lyrics. The last three staves are piano accompaniment. The key signature has two flats (B-flat and E-flat). The time signature is not explicitly shown but appears to be common time. The lyrics are 'Fac - ti su - mus lac - tan - tes, lac - tan - tes, lac - tan -'.

This system continues the musical score from the previous system, showing the vocal and piano parts for measures 102-107. The lyrics are 'Fac - ti su - mus lac - tan - tes, lac - tan - tes, lac - tan -'.

102

Petit Choeur

6 6

4 3#

This system shows the piano accompaniment for measures 102-107. It includes a 'Petit Choeur' section. The key signature has two flats (B-flat and E-flat). The time signature is not explicitly shown but appears to be common time. The lyrics are 'Fac - ti su - mus lac - tan - tes, lac - tan - tes, lac - tan -'.

110

tes, lae - tan - tes, lae - tan - tes, lae - tan -

tes, lae - tan - -tes, lae - tan - tes, lae - tan -

tes, lae - tan - -tes, lae - tan - tes, fac - ti su - mus lae - tan - tes, lae -

8 Fac - ti su - mus lae - tan - tes, lae - tan - tes, lae - tan - tes.

Fac - ti su - mus lae - tan - tes, lae - tan - tes, lae - tan - tes.

Fac - ti su - mus lae - tan - tes, lae - tan - tes, lae - tan - tes.

Hautbois [I seul]

Hautbois [II seul]

110

6
Petit Chœur

Tous 6 6 4 3[6]

118

- tes, lae - tan - tes, fac - ti su - mus lae - tan - - tes, lae - tan -

- tes, lae - tan - tes, fac - ti su - mus lae - tan - - tes, lae - tan -

tan - tes, lae - tan - tes, fac - ti su - mus lae - tan - tes, fac - ti su - mus lae -

Fac - ti su - mus lae - tan - tes, lae - tan - - tes, lae -

Fac - ti su - mus lae - tan - tes, lae - tan - tes, fac - ti

Fac - ti su - mus lae - tan - tes, fac - ti su - mus lae -

This musical score is for the piece "Tous" by Maurice Strakosky. It is written for voice and piano. The score is in 2/4 time and the key signature has one flat (B-flat). The vocal parts are written in treble clef, and the piano accompaniment is written in bass clef. The score consists of 12 measures. The first measure is a whole rest for the voice and a half note for the piano. The second measure is a whole note for the voice and a half note for the piano. The third measure is a whole note for the voice and a half note for the piano. The fourth measure is a whole note for the voice and a half note for the piano. The fifth measure is a whole note for the voice and a half note for the piano. The sixth measure is a whole note for the voice and a half note for the piano. The seventh measure is a whole note for the voice and a half note for the piano. The eighth measure is a whole note for the voice and a half note for the piano. The ninth measure is a whole note for the voice and a half note for the piano. The tenth measure is a whole note for the voice and a half note for the piano. The eleventh measure is a whole note for the voice and a half note for the piano. The twelfth measure is a whole note for the voice and a half note for the piano.

118

The musical score is written for a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The melody in the treble clef consists of eighth and sixteenth notes, with some triplets indicated by a '3' over a group of notes. The bass clef part is mostly rests, with some eighth notes appearing in the later measures. The piece is titled 'Tous 6' at the bottom.

Tous 6

A musical score for the song 'The Rose Tree'. The score is written for five staves. The first two staves are in treble clef, and the last three are in bass clef. The key signature has one flat (B-flat). The music is in 4/4 time. The melody is primarily in the first two staves, with the third staff providing a harmonic accompaniment. The last two staves provide a bass line. The score includes various musical notations such as notes, rests, and accidentals. There are also some performance markings like '+' and 'b' above notes. The score is divided into measures by vertical bar lines. The overall style is that of a traditional folk song arrangement.

125

A musical score for a piano piece, numbered 125. The score is written on two staves, treble and bass clef, with a key signature of one flat (B-flat). The melody is primarily in the treble staff, featuring a series of eighth and sixteenth notes, often beamed together. The bass staff provides a simple accompaniment with quarter and eighth notes. The piece consists of 12 measures. The first measure has a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note (F3). The second measure has a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note (F3). The third measure has a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note (F3). The fourth measure has a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note (F3). The fifth measure has a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note (F3). The sixth measure has a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note (F3). The seventh measure has a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note (F3). The eighth measure has a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note (F3). The ninth measure has a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note (F3). The tenth measure has a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note (F3). The eleventh measure has a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note (F3). The twelfth measure has a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note (F3). The piece ends with a double bar line.

A musical score for the song "The Rose Tree" in G-flat major (three flats) and 2/4 time. The score is arranged for four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is G-flat major, indicated by three flats (B-flat, E-flat, A-flat). The time signature is 2/4. The music consists of eight measures. The vocal parts feature a melody with eighth and quarter notes, while the piano accompaniment provides a harmonic foundation with chords and moving lines. The score is written in a standard musical notation style with a treble clef for the vocal parts and a bass clef for the piano parts.

132

6 4 3 6 5 [b] 6 5 6 b 4 3

140

tes. tes. tes. tes. tes. tes.

Musical notation system with five staves, featuring various notes, rests, and accidentals.

140

6 6 6 q 6 6 6 q 6 b 4 3q

147

Fac - ti su - mus lac - tan - - - - - tes, lac - tan - tes.

Fac - ti su - mus lac - tan - - - - - tes, lac - tan - tes.

Fac - ti su - mus lac - tan - tes, lac - tan - tes, lac - tan - tes, lac - tan - tes.

Fac - ti su - mus lac - tan - - - - - tes, lac - tan - tes.

Fac - ti su - mus lac - tan - tes, lac - tan - tes, lac - tan - tes, lac - tan - tes.

Fac - ti su - mus lac - tan - tes, lac - tan - tes, lac - tan - tes, lac - tan - tes.

Hautbois [I seul]

Hautbois [II seul]

[Orgue tacet]

Bassons

6 6 6 4 3

155

This block contains the musical score for measures 155 through 160. It features six staves: four vocal staves (Soprano, Alto, Tenor 1, Tenor 2) and two piano staves. The key signature is B-flat major (two flats). The lyrics are: "Lae - tan - - - tes, lae - tan - - - tes." for the first two voices, and "Fac - ti su - mus lae - tan - tes, lae - tan - tes, lae - tan - tes." for the other two voices. The piano accompaniment includes chords and melodic lines in both hands.

Lae - tan - - - tes, lae - tan - - - tes.

Lae - tan - - - tes, lae - tan - - - tes.

Fac - ti su - mus lae - tan - tes, lae - tan - tes, lae - tan - tes.

Fac - ti su - mus lae - tan - - - tes, lae - tan - tes.

Fac - ti su - mus lae - tan - tes, lae - tan - tes, lae - tan - tes.

Lae - tan - - - tes, lae - tan - tes.

This block contains the musical score for measures 155 through 160 for woodwinds and piano. It includes staves for Flute (Tous), Oboe I (Hautbois [I seul]), Oboe II (Hautbois [II seul]), Bassoon, and Piano. The key signature is B-flat major. The woodwinds play melodic lines, while the piano provides harmonic support with chords and moving lines.

Tous

Hautbois [I seul]

Tous

Hautbois [II seul]

155

This block contains the musical score for measures 155 through 160 for the piano. It features two staves (treble and bass clef). The key signature is B-flat major. The piano accompaniment includes chords and melodic lines. The lyrics "Tous" and "[Petit Choeur]" are indicated at the bottom.

Tous

6

6

[Petit Choeur]

163

Seven empty musical staves, each with a treble or bass clef and a key signature of one flat (B-flat). The staves are arranged in two rows: four in the top row and three in the bottom row.

Musical score for rehearsal mark 163. The score consists of seven staves. The top two staves are vocal parts, both with treble clefs and a key signature of one flat. They feature melodic lines with some notes marked with a '+' sign. The word 'Tous' is written above the first vocal staff in the fifth measure. The next two staves are piano accompaniment, with two staves each, using a grand staff (treble and bass clefs) and a key signature of one flat. The bottom staff is a single bass clef staff, also with a key signature of one flat, containing a bass line. The score spans seven measures.

163

Piano accompaniment for rehearsal mark 163. The score consists of two staves: a grand staff (treble and bass clefs) and a single bass clef staff, both with a key signature of one flat. The grand staff features chords and some melodic movement, with a '7' marking in the fourth measure of the treble staff. The single bass staff contains a bass line. The score spans seven measures.

[Tous] 6 6 6 6

This section contains two systems of empty musical staves. The first system consists of five staves: four treble clefs and one bass clef, all in B-flat major. The second system consists of two staves, both in bass clef and B-flat major. Each staff has a key signature of two flats and a common time signature.

This section contains two systems of musical notation. The first system consists of five staves: four treble clefs and one bass clef, all in B-flat major. The second system consists of two staves, both in bass clef and B-flat major. The notation includes various musical symbols such as notes, rests, and accidentals. The first system includes a key signature of two flats and a common time signature. The second system includes a key signature of two flats and a common time signature.

This section contains a single system of musical notation for a piano part. It consists of two staves, both in bass clef and B-flat major. The notation includes various musical symbols such as notes, rests, and accidentals. The first staff includes a key signature of two flats and a common time signature. The second staff includes a key signature of two flats and a common time signature.

177

Fac-ti su-mus lac-tan-tes, lac-tan-tes, lac-tan-tes.

Fac-ti su-mus lac-tan-tes, lac-tan-tes, lac-tan-tes.

Fac-ti su-mus lac-tan-tes, lac-tan-tes, lac-tan-tes.

Fac-ti su-mus lac-tan-tes, lac-tan-tes, lac-tan-tes.

Fac-ti su-mus lac-tan-tes, lac-tan-tes, lac-tan-tes.

Fac-ti su-mus lac-tan-tes, lac-tan-tes, lac-tan-tes.

Fac-ti su-mus lac-tan-tes, lac-tan-tes, lac-tan-tes.

Fac-ti su-mus lac-tan-tes, lac-tan-tes, lac-tan-tes.

Fac-ti su-mus lac-tan-tes, lac-tan-tes, lac-tan-tes.

Fac-ti su-mus lac-tan-tes, lac-tan-tes, lac-tan-tes.

Fac-ti su-mus lac-tan-tes, lac-tan-tes, lac-tan-tes.

Fac-ti su-mus lac-tan-tes, lac-tan-tes, lac-tan-tes.

Fac-ti su-mus lac-tan-tes, lac-tan-tes, lac-tan-tes.

Fac-ti su-mus lac-tan-tes, lac-tan-tes, lac-tan-tes.

177

6 6 6 6 6 6 4 3

[VI].

Gravement

Violons

[Altos]

Basse continue
[+Vc,Cb.]

6#

6

6#

#6

7 6

7

7

6# 6 6# #6 7 6

6 5b b 7b # 7 6 # 6 4# 7 6 b 4 3#

14

Recit. [1r. Basse]

Con-ver-te do-mi-ne, cap-ti-vi-ta-tem no-stram: con-ver-te, con-

*Doux**Doux**Doux**Doux*

14

Doux 6# 6 6# 6

20

[1r. Dessus]

Con-ver-te Do-mi-ne

ver-te Do-mi-ne,

cap-ti-vi-ta-tem no-stram:

20

6 4 6 6 6 6

26

cap - ti - vi - ta - tem no - stram: con-ver - te, con - ver - te Do - mi - ne, con - ver -

6 6 6

32

te, con - ver - te Do - mi - ne, cap - ti - vi - ta - tem

6 4 6 5b

38 Vivement

no - - - stram, ca - pi - vi - ta - tem no - - - stram.

[Basse]

Si - cut tor -

38

Toutes les Basses

38

4 3 6 6# 6 4 3#

[VII] Duo

45

Si - cut

- rens in au -

b # 6 6# # 6 4 3#

Violons

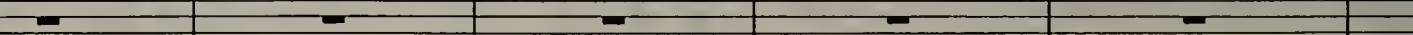
Altos

Fort[e]

51

6

58



Empty musical staff with a key signature of one flat (B-flat) and a common time signature (C). The staff is divided into six measures, each containing a whole rest.

[illegible]

58

This musical score is for measures 58 through 63 of the 'The Swan' section from 'The Nutcracker'. It is written for piano in G major (one sharp) and 3/4 time. The score consists of two staves: a treble staff and a bass staff. The melody is primarily in the treble staff, featuring a series of eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with a steady eighth-note pattern. Measure numbers 58, 59, 60, 61, 62, and 63 are indicated below the bass staff. The key signature has one sharp (F#) and the time signature is 3/4.

64

si - cut tor - - - - - rens in au -

64

70

-stro. Si - cut tor - - - - - rens in au -

70

76

76
- rens in au - stro in au - - stro.
- stro.

76

76
4 # [#] b 6

82

82
Si - cut
Si - cut tor -

82

82
6# b 6 b # 6 6

[VIII Récit]

Lentement **Seul**

[Taille]

Qui se - mi - nant in la - chri - mis. qui se -

Basse continue

[Vc. solo]

5 6 7 7 \flat 6 7 6

Plus gay

mi - nant in la - chri - mis, in e - xul - ta - ti - o -

6 6 6 6 6 6 6

ne me - tent, in e - xul - ta - ti - o -

4 3 \sharp 6 6 \flat 6 \sharp

Lentement

ne me - tent. Qui se - mi - nant in la - chri - mis, qui se -

6 4 3 6 \flat \sharp 7 6

14 **Plus gay**

mi-nant in la - chri-mis, in e - xul - ta - ti - o - ne me -

6 6 #6 6 6 6 \flat \flat \flat 6 4 3 \sharp

18

tent, in e - xul - ta - ti - o - ne, in e - xul - ta - ti - o - ne me -

6 6 # 6 6 \flat \flat 6 \flat 4 3 \sharp

[IX] Trio

22 [Haute contre]

[Taille]

8 tent.

[Basse]

E - un - tes i - bant et fle - bant, mit - ten - tes, mit - ten -

22

[Vc. solo]

6 \flat #6 6

29

tes se - mi - na su - a. Mit - ten - E - un - tes i - bant et fle -

29

36

bant, mit - ten - tes se - mi - na su - tes, mit - ten - tes se - mi - na. mit - ten - tes se - mi - na su -

36

43

E - un - tes i - bant et fle - bant, mit - ten - tes, mit - ten -

a: E - un - tes i - bant et fle -

a: E - un - tes i - bant, et fle - bant; mit - ten - tes, mit -

43

B \flat B \flat B \flat B \flat B \flat B \flat B \flat

50

tes se - mi - na su - a, mit - ten - bant mit - ten - tes se - mi - na su - a, mit - ten - tes se -

ten - tes se - mi - na su - a, mit - ten - tes

50

B \flat B \flat B \flat B \flat B \flat B \flat B \flat

56

tes se - - mi - na su - a.

mi - na se - mi - na su - a, e - un - tes i - bant, et fle -

se - - mi - na, se - mi - na su - a, e - un - tes i - bant et fle -

56

9 7 8 6 6 4 6 7 5 6 4 3 [6b] 6

63

E - un - tes i - bant, et fle - - bant, mit - ten - tes se - - mi - na

- bant, i - bant et fle - - bant, mit - ten - tes se - mi - na su -

- bant, mit - ten - - - - tes se - mi - na

63

b 6 b 6 5 6 4# 7 6 3 6 4 3

70

su - a, mit - ten - tes, mit - ten - tes se - mi - a, mit - ten - tes se - mi - na, mit - ten - tes se - mi -

70

4 3# 6 6 4 # 6 b

77

na, se - mi - na su - a, mit - ten - tes se - mi - na su - - mi - na su - a, mit - ten - tes se - mi - na su - -

77

6 4# 6 6 5 4 3# 5 6 6 4 6 4 3

[X] Choeurs

84 Vivement

[Dessus]

[Haute contre]

a.

[Taille]

8 a.

[1r. Basse]

a.

[2 de Basse]

Vivement

Violons [Hautbois]

[Altos]

[Violoncello]

Tous

[Bassons]

[CB]

84

87

This block contains the first system of a musical score, measures 87 through 89. It consists of five staves: three treble clefs and two bass clefs. All staves are in the key of B-flat major (two flats). Measures 87 and 88 are empty staves with a whole rest on each line. Measure 89 contains a whole rest on each of the five staves.

This block contains the second system of a musical score, measures 90 through 92. It consists of five staves: three treble clefs and two bass clefs. All staves are in the key of B-flat major (two flats). Measure 90: Treble 1 has an eighth-note triplet (G4, A4, B4) followed by a quarter note (C5). Treble 2 has a half note (B3). Bass 1 has an eighth-note triplet (G3, A3, B3) followed by a quarter note (C4). Bass 2 has a half note (B2). Measure 91: Treble 1 has an eighth-note triplet (A4, B4, C5) followed by a quarter note (D5). Treble 2 has a half note (C5). Bass 1 has an eighth-note triplet (A3, B3, C4) followed by a quarter note (D4). Bass 2 has a half note (C4). Measure 92: Treble 1 has an eighth-note triplet (B4, C5, D5) followed by a quarter note (E5). Treble 2 has a half note (D5). Bass 1 has an eighth-note triplet (B3, C4, D4) followed by a quarter note (E4). Bass 2 has a half note (D4).

87

This block contains the third system of a musical score, measures 93 through 95. It consists of two staves: a treble clef and a bass clef. Both staves are in the key of B-flat major (two flats). Measure 93: Treble has a half note (B3) followed by a quarter note (C4). Bass has an eighth-note triplet (B2, C3, D3) followed by a quarter note (E3). Measure 94: Treble has a half note (C4) followed by a quarter note (D4). Bass has an eighth-note triplet (C3, D3, E3) followed by a quarter note (F3). Measure 95: Treble has a half note (D4) followed by a quarter note (E4). Bass has an eighth-note triplet (D3, E3, F3) followed by a quarter note (G3). Fingerings are indicated by numbers 1-5 below the bass staff: 6, 5, 4, 3, 6, 6.

Ve - ni - en - tes au - tem ve - ni - ent cum e - xul - ta - ti - o - ne, e - xul - ta - ti - o - Ve - ni -

Ve - ni - en - tes au - tem ve - ni - ent cum e - xul - ta - ti - o -

6 6 6

93

ne: Ve - ni - en - tes au - tem ve - ni - ent cum e - xul - ta - ti - o - ne: Ve - ni - en - tes au - tem

ne: Ve - ni - en - tes au - tem ve - ni - ent cum e - xul - ta - ti - o - ne, cum e - xul -

Ve - ni - en - tes au - tem ve - ni - ent, ve - ni - en - tes au - tem ve - ni - ent cum

ne: Ve - ni - en - tes au - tem ve - ni - ent cum e - xul - ta - ti - o -

93

96

o - - - - - ne: ^(b) Ve - ni-en-tes au-tem ve - ni-ent cum e - xul - ta - ti -

ve - ni-ent cum e - xul - ta - ti - o - ne: Ve - ni-en-tes au- - tem ve - ni-

ta - - ti - o - ne: Ve - ni-en-tes au-tem ve - ni-ent cum e - - xul - ta - ti - o -

e - xul - ta - ti - o - - ne: Por-tan-tes, por - tan-tes ma - ni - pu-los su -

- ne: Por-tan-tes, por - tan-tes ma - ni - pu-los su -

^(b)

96

4 3#

99

o - ne:
ent,
ne:
os.
os.

Seul
Ve - ni - en - tes au - tem

Detailed description: This system contains measures 99, 100, and 101. It features five staves. The top four staves are for voices (Soprano, Alto, Tenor, Bass) and the bottom staff is for basso continuo. The key signature has two flats (B-flat and E-flat). The lyrics are: 'o - ne:', 'ent,', 'ne:', 'os.', 'os.', 'Seul', and 'Ve - ni - en - tes au - tem'.

Seul
[Violons] Seul

Detailed description: This system contains measures 102, 103, and 104. It features five staves for strings (Violins I, Violins II, Violas, Cellos, and Double Basses). The key signature has two flats. The lyrics are: 'Seul' and '[Violons] Seul'. There are plus signs (+) above some notes in measures 102 and 103.

99

Detailed description: This system contains measures 105, 106, and 107. It features two staves for piano (Right and Left Hand). The key signature has two flats. The lyrics are: '99'.

102

ve - ni-ent cum e - xul - ta - ti - o - ne: Por-tan-tes, por-tan-tes ma - ni - pu - los

Tous
Doux
[Tous]
[p]
[p]
Tous
[p]

6
4
3
4
3#
6
6
6

106

su - os, por - tan - tes, por - tan - tes ma - ni - pu - los su -

Seul
 [Violons] Seul

106

109

- Ve - ni-en - tes au - tem ve - ni-ent cum e - xul - ta - ti -
 Por - tan - tes, por - tan - tes ma - ni - pu - los
 Por - tan - tes, por - tan - tes ma - ni - pu - los
 Tous
 os, por - tan - tes ma - ni - pu - los su - - os. Ve - ni - en - tes, ve - ni - en - tes au - tem
 Ve - ni - en - tes au - tem

Tous
 Doux
 [Tous]
 [p]
 [p]
 [p]

109
 6 6 6 6

112

o - ne, cum e - xul - ta - ti - o - ne, cum e - xul - ta - ti - o - ne: Por -

su - os. Ve - ni - en - tes au - tem

su - os, ve - ni - en - tes au - tem ve - ni - ent cum e - xul - ta - ti - o - ne:

ve - ni - ent, ve - ni - en - tes au - tem ve - ni - ent, por - tan - tes

ve - ni - ent cum e - xul - ta - ti - o - ne: por - tan - tes,

112

6 6 4 3

115

tan- tes, por- tan- tes ma - ni - pu-los su - os. Ve - ni- en- tes au - tem ve - ni-ent cum

ve - ni-ent cum e - xul - ta - ti - o - - ne: por- tan- tes ma - ni - pu-los su -

Ve - ni- en- tes au - tem ve - ni-ent,

por - tan- tes ma - ni - pu-los su - - os, por- tan- tes, por -

por- tan- tes ma - ni - pu-los su - - os, ve - ni- en- tes au - tem

tan- tes, por- tan- tes ma - ni - pu-los su - os. Ve - ni- en- tes au - tem ve - ni-ent cum

ve - ni-ent cum e - xul - ta - ti - o - - ne: por- tan- tes ma - ni - pu-los su -

Ve - ni- en- tes au - tem ve - ni-ent,

por - tan- tes ma - ni - pu-los su - - os, por- tan- tes, por -

por- tan- tes ma - ni - pu-los su - - os, ve - ni- en- tes au - tem

tan- tes, por- tan- tes ma - ni - pu-los su - os. Ve - ni- en- tes au - tem ve - ni-ent cum

ve - ni-ent cum e - xul - ta - ti - o - - ne: por- tan- tes ma - ni - pu-los su -

Ve - ni- en- tes au - tem ve - ni-ent,

por - tan- tes ma - ni - pu-los su - - os, por- tan- tes, por -

por- tan- tes ma - ni - pu-los su - - os, ve - ni- en- tes au - tem

118

e - xul - ta - ti - o - ne: ve - ni - en - tes au - tem ve - ni - ent,

os, ma - ni - pu - los su - os, ma - ni - pu - los su - os, por - tan - tes,

por - tan - tes ma - ni - pu - los su - os, ve - ni -

tan - tes, por - tan - tes, por - tan - tes ma - ni - pu - los su - os, por - tan - tes, por -

ve - ni - ent cum e - xul - ta - ti - o - ne, por - tan - tes,

121

ve - ni - en - tes au - tem ve - ni - ent cum e - xul - ta - ti - o - ne:

por - tan - tes ma - ni - pu - los su - os.

en - tes au - tem ve - ni - ent cum e - xul - ta - ti - o - ne:

tan - tes, por - tan - tes, por - tan - tes ma - ni - pu - los su - os.

por - tan - tes, por - tan - tes ma - ni - pu - los su - os.

121

6 6

124

[Soli]

Ve - ni - en - tes au - tem ve - ni - ent cum e - xul - ta - ti -

Ve - ni - en - tes au - tem ve - ni - ent cum e - xul - ta - ti -

Ve - ni - en - tes au - tem ve - ni - ent cum e - xul - ta - ti -

124

Petit Choeur

127

o - - - - ne, ve - ni - en - tes au - tem ve - - - - ni -

o - - ne: ve - ni - en - tes au - tem ve - ni - ent, por - tan - tes ma - ni - pu - los su -

o - - - - ne, por - tan - tes, por - tan - tes, ma - ni - pu - los su -

Ve - ni -

o - - - - ne, ve - ni - en - tes au - tem ve - ni - ent, por - tan - tes ma - ni - pu - los su -

o - - ne: ve - ni - en - tes au - tem ve - ni - ent, por - tan - tes ma - ni - pu - los su -

o - - - - ne, por - tan - tes, por - tan - tes, ma - ni - pu - los su -

127

7 6 6 6 5

130

[à2] [Tous] +

Ve - ni - en - tes au - tem ve - - - ni -

[Tous]

os, por - tan - tes ma - ni - pu - los su - - - os. Por -

8

Ve - ni - en - tes au - tem ve - - ni - ent, ve - ni - en - tes au - tem

(q)

en - tes, ve - ni - en - tes au - tem ve - ni - ent au - tem ve - ni - ent, por - tan - tes ma - ni - pu - los

Por - tan - tes, por - tan - tes ma - ni - pu - los su - - - os. Ve - ni - en - tes au - tem

+

(q)

[Tous]

130

6 6 6 6 6

ent cum e - xul - ta - ti - o - ne, cum e - xul - ta - ti - o - - - ne:

tan - tes, por - tan - tes, ve - ni - en - tes au - tem

8 ve - ni - ent cum e - xul - ta - ti - o - - - - - ne:

su - os. Por -

ve - ni - ent cum e - xul - ta - ti - o - - - - - ne: por - tan - tes,

133

6 5^b 4 3 6 6 5 3 4 3 6

136

por - tan - tes, ma - ni - pu - los su - os, por - tan - tes ma - ni - pu - los, su - os.

ve - ni - ent cum e - xul - ta - ti - o - ne: por - tan - tes ma - ni - pu - los su - os.

por - tan - tes ma - ni - pu - los su - os, por - tan - tes, por - tan - tes ma - ni - pu - los su - os.

tan - tes, por - tan - tes ma - ni - pu - los su - os, por - tan - tes ma - ni - pu - los su - os.

por - tan - tes ma - ni - pu - los su - os, por - tan - tes ma - ni - pu - los su - os.

136

6 4 3 6 4 3

PSEAUME 125

- I Prélude
- II In convertendo Dominus captivitatem Sion, facti sumus sicut consolati.
- III Tunc repletum est gaudio os nostrum: et lingua nostra exultatione.
- IV Tunc dicent inter gentes: Magnificavit Dominus facere cum eis.
- V Magnificavit Dominus facere nobiscum: Facti sumus laetantes.
- VI Converte Domine, captivitatem nostram.
- VII Sicut torrens in austro.
- VIII Qui seminant in lachrimis, in exultatione metent.
- IX Eunt ibant et flebant, mittentes semina sua.
- X Venientes autem venient cum exultatione: portantes manipulos suos.

- I Prélude
- II Als de Heere de gevangenen Zions wederbracht, waren wij gelijk degenen die dromen.
- III Toen werd onze mond vervuld met lachen, en onze tong met gejuich.
- IV Toen zeide men onder de heidenen: de Heere heeft grote dingen aan dezen gedaan.
- V De Heere heeft grote dingen bij ons gedaan; dies zijn wij verblijd.
- VI O Heere, wend onze gevangenis.
- VII Gelijk waterstromen in het zuiden.
- VIII Die met tranen zaaien, zullen met gejuich maaien.
- IX Die het zaad draagt, dat men zaaien zal, gaat al gaande en wenende.
- X Maar voorzeker zal hij met gejuich wederkomen, dragende zijne schoven.

- I Prélude
- II When the Lord turned again the captivity of Sion: then were we like unto them that dream.
- III Then was our mouth filled with laughter: and our tongue with joy.
- IV Then said they among the heathen: the Lord hath done great things for them.
- V Yea, the Lord hath done great things for us already: whereof we rejoice.
- VI Turn our captivity, O Lord:
- VII As the rivers in the south.
- VIII They that sow in tears: shall reap in joy.
- IX He that now goeth on his way weeping, and beareth forth good seed:
- X Shall doubtless come again with joy, and bring his sheaves with him.

